



PENDERECKI

St Luke Passion

DDD
8.557149

Kłosińska • Kruszewski • Tesarowicz • Kolberger • Malanowicz • Warsaw Boys Choir
Warsaw National Philharmonic Choir and Orchestra
Antoni Wit



Krzysztof Penderecki (b. 1933)

St Luke Passion

Surprising as it now seems, the appearance in 1962 of the *Stabat Mater* by Krzysztof Penderecki caused something of a furore in avant-garde music circles. Coming after radical orchestral works such as *Threnody for the Victims of Hiroshima* (1961) and *Fluorescences* (1962) [both Naxos 8.554491], the stark simplicity and emotional directness of the choral piece led, not for the last time in the composer's career, to accusations of being reactionary and turning his back on musical progress. Four decades on, the *Stabat Mater* can clearly be seen as initiating the consolidation and synthesis that Penderecki was to pursue thereafter, to varying degrees and on different levels.

It is also worth bearing in mind Penderecki's stance, as a progressive composer in the conformist environment of post-Stalinist Poland, and as a devout Catholic in a nominally atheist society. The *Stabat Mater* was among the first open expressions of faith in Poland since the Second World War, and Penderecki did not hesitate to incorporate it into a more comprehensive expression of his faith when the opportunity arose. In 1964 West German Radio commissioned a large-scale choral work to commemorate the seven hundredth anniversary of the consecration of Munster Cathedral: the *Passio et mors Domini nostri Iesu Christi secundum Lucam*, to give the *St Luke Passion* its full Latin title, was the outcome. That the year of its première on 30th March 1966 also marked the thousandth anniversary of the introduction of Christianity into Poland, is a fact of which Penderecki must have been well aware.

Scored for soprano, baritone and bass soloists, narrator, chorus, boys' chorus and orchestra, the *St Luke Passion* takes as its model the Passions of Bach: the events leading up to the Crucifixion related in an ongoing sequence of narratives, arias and choruses, with the narrator taking the rôle of the Evangelist, and the solo singers assuming those of Christ, Peter, Pilate and other biblical figures as necessary. The text

supplements Luke's gospel with a range of extracts from psalms, hymns and antiphons, giving the narrative an emotional force it might otherwise lack. Moreover the diversity of choral and orchestral techniques employed was to prove paradigmatic for the succession of choral works Penderecki has since composed, *Dies irae* (1967), *Kosmogonia* (1970), *Utrjenja* (1971), *Magnificat* (1973), *Te Deum* (1979), *Polish Requiem* (1984), *Seven Gates of Jerusalem* (1996) and *Credo* (1998).

Part I opens with choir, organ and orchestra defiantly sounding out 'O *Crux*' at the start of *Hymnus* [1], sub-divided, microtonal and chanted choral writing contributing to the supplicatory feel. The narrator describes Christ's coming down from the Mount of Olives in *Et egressus* [2], and the bass expands on his dread in the aria *Deus meus* [3]. The soprano intensifies the anxiety in the aria *Domine, quis habitabit* [4], complemented by febrile flute and brass, then lower strings and brass graphically depict the betrayal and taking of Jesus, expounded by baritone and narrator at *Adhuc eo loquente* [5]. Solemn choral settings from Lamentations at *Ierusalem* [6], and Psalms at *Ut quid, Domine* [7], presage Peter's denial at *Comprehendentes autem* [8]. After an aria of entreaty to the Lord, *Iudica me, Domine* [9], the mocking before the High Priest is vividly introduced by rushing strings and woodwind, and depicted by rasping chorus at *Et viri, qui tenebant illum* [10]. The soprano now plangently recalls the imploration to *Ierusalem* [11], while the chorus looks for mercy in an impassioned *Miserere mei, Deus* [12]. Part I ends with the scene of Jesus before Pilot at *Et surgens omnis* [13], narrator, baritone and chorus underpinned by striking orchestration to powerfully dramatic effect.

Part II opens with a sombre choral depiction of the Way of the Cross to Golgotha at *In pulverem mortis* [14], joined by the narrator at *Et baiulens sibi crucem* [15], before the sustained passacaglia of *Popule meus* [16], an emotional highpoint of the Passion and a telling

example of Penderecki's deployment of advanced musical techniques to elicit timeless expression. The Crucifixion is simply and movingly depicted at *Ibi crucifixerunt eum* 17, then unfolded in searching terms by soprano in the aria *Crux fidelis* 18. Christ's forgiveness is noted at *Dividentes vero* 19, then the chorus vividly imagines the humiliation of the body in an extended setting of *In pulverem mortis* 20. The mocking of Christ on the Cross is depicted in suitably harsh terms at *Et stabat populus* 21, then the bass and baritone recall the contrasting responses of the thieves at *Unus autem* 22 Christ's entreaty to the three Marys at

Stabant autem 23 prepares for the extended unaccompanied setting of *Stabat Mater* 24 an expressive and musical distillation of the emotional charge pervading the whole work. The Death of Christ is summarily depicted at *Erat autem fere hora sexta* 25, then apostrophized in moving orchestral terms 26, before the Passion draws to a conclusion with *In Te, Domine, speravi* 27, soloists, chorus and orchestra joining in a powerful call for deliverance and redemption.

Richard Whitehouse

Izabella Kłosińska

Principal soloist of the Grand Theatre in Warsaw, the soprano Izabella Kłosińska graduated with honours from Warsaw's State Music School and received the Kazimierz Czekotowski Prize. While a third-year student she made her début at the Grand Theatre and remained with the theatre after graduation. She has appeared in numerous operas, singing the parts of Roxana in Szymanowski's *King Roger*, Micæla in *Carmen*, Nedda in *Pagliacci*, Pamina in *The Magic Flute*, Mimì and Musetta in *La Bohème*, Hanna in Moniuszko's *The Haunted Manor*, Liu in *Turandot*, the Countess in *The Marriage of Figaro*, Violetta in *La traviata*, Eve in Penderecki's *Paradise Lost*, and many other leading rôles, from Handel to Richard Strauss. She often appears in concert and recital, at home and abroad, and has undertaken concert and operatic engagements throughout Europe, in the United States and in Asia. In March 1997 she was a soloist in the European première of Penderecki's *Seven Gates of Jerusalem* at the National Philharmonic in Warsaw, and in February 1999 she performed in Penderecki's *Credo* at the same concert hall. Among many awards and honours, she received the Minister of Culture and Art's award for achievements in vocal music in October 1999.

Adam Kruszewski

The baritone Adam Kruszewski graduated at the Warsaw Academy of Music in 1985. He was a prize-winner at the International Vocal Competition in 's-Hertogenbosch in The Netherlands in 1987, the 1988 Jan Kiepura Competition in Krynica and in 1989 in international vocal competitions in Rio de Janeiro and in Nantes. After his graduation, he joined the Warsaw Chamber Opera, where he sang the leading baritone parts in operas by Donizetti, Mozart and Rossini, appearing in a number of theatres throughout Europe. In the 1990/91 season he was a soloist with the Wiener Kammeroper, singing the part of Malatesta in Donizetti's *Don Pasquale* and Almaviva in *The Marriage of Figaro*, and going on tour in Japan, South Korea and China. He has worked with the Grand Theatre - National Opera since 1993, singing parts that have included those of Adam in Penderecki's *Paradise Lost*, the title rôle in Verdi's *Macbeth* and Anckarström in *Un ballo in maschera*, Albert in Massenet's *Werther*, Sharpless in *Madama Butterfly*, Sword-bearer in Moniuszko's *The Haunted Manor*, and the title rôle in *Don Giovanni*. He has appeared in concert and in opera in a number of countries, and has recorded for Polish and foreign record companies.

Romuald Tesarowicz

An outstanding Polish bass singer, Romuald Tesarowicz is a soloist of the Paris Opéra, Teatro alla Scala and the Rome Opera. He made his début as Skotuba in Stanislaw Moniuszko's *The Haunted Manor* and joined the Wielki Theatre in Łódź in 1983, where he sang leading bass parts in Boito's *Mefistofele*, Tchaikovsky's *Eugene Onegin*, Donizetti's *Lucia di Lammermoor*, Halévy's *La juive*, Wagner's *Die Walküre* and Verdi's *Don Carlos*. In 1986 he performed at the opening of the Teatro Vittorio Emanuele in Messina, singing in *Eugene Onegin* and *Lucia di Lammermoor*. A year later he sang Verdi's *Requiem* at the Salle Pleyel in Paris. He has appeared in Rimsky-Korsakov's *The Tsar's Bride* at the Rome Opera, in *Boris Godunov* and *Rigoletto* at the Paris Opéra, in Verdi's *Luisa Miller* and *Aida* in Lyon, in *The Story of Tsar Saltan* at La Scala, and in *Nabucco* before the audiences of Toulouse, Marseilles, Orange and many other French cities. He has appeared with the Paris Opéra Bastille since it opened in 1989, and enjoys a successful career that has brought appearances in concert halls and opera houses in major musical centres throughout Europe. His extensive repertoire includes oratorios by Bach, Handel and Haydn, as well as songs by Polish, French, Russian and German composers. Under Krzysztof Penderecki, he has performed in the composer's *Requiem*, *Te Deum* and *St Luke Passion*. His many prizes include second prize at the Adam Didur National Opera Competition, the Gold Medal and Roncorogni Prize at the Voci Verdiane vocal competition in Busseto, the Grand Prix and the audience award at the 21st Moniuszko Festival in Kudowa Zdrój, and second prize at the opera competition in Barcelona. He has recorded extensively for radio and television in Europe and America, as well as for the cinema.

Krzysztof Kolberger

Krzysztof Kolberger is a theatre and film actor closely connected with the National Theatre in Warsaw. After graduation from the Warsaw Theatre Academy in 1972 he was engaged by Adam Hanuszkiewicz for the National Theatre in Warsaw. In the 1980s he worked also with the Powszechny and Współczesny Theatres in Warsaw and performed in numerous television productions. Krzysztof Kolberger is also one of the leading film actors in Poland, and has appeared in films directed by Andrzej Wajda, Krzysztof Zanussi and Jan Łomnicki. He is well known for his interpretation of poetry for the Polish Radio, especially that of Mickiewicz, Miłosz, and Bryll. In 1990 he made his debut as director in the Wrocław Opera, where he directed the Bogusławski and Stefani *Supposed Miracle or Krakovians and Highlanders*, a work also presented in the Opera House in Warsaw and in Poznań. He has made numerous appearances as the speaker in oratorio performances such as Honegger's *Jeanne d'Arc* and Penderecki's *St Luke Passion*.

Warsaw National Philharmonic Orchestra



The first performance of the Warsaw Philharmonic Orchestra took place on 5th November 1901 in the newly opened Philharmonic Hall under the artistic director and principal conductor, Emil Młynarski. The soloist was the world-renowned pianist, composer and future statesman Ignacy Jan Paderewski, and the programme included Paderewski's *Piano Concerto in A minor* and works of other Polish composers, Chopin, Moniuszko, Noskowski, Stojowski and Żeleński. In the succeeding years the orchestra won a high reputation, collaborating with leading conductors and soloists, until the outbreak of war in 1939, the destruction of the Philharmonic Hall and the loss of 39 of its 71 players. Resuming activity after the war, the orchestra was conducted by Straszynski and Panufnik, and in January 1950 Witold

Rowicki was appointed director and principal conductor, organizing a new ensemble under difficult conditions. In 1955 the rebuilt Philharmonic Hall was re-opened, with a large hall of over a thousand seats and a 433-seat hall for chamber music, recognised as the National Philharmonic of Poland. Subsequent conductors included Bohdan Wodiczko, Arnold Rezler and Stanisław Skrowaczewski, and in 1958 Witold Rowicki was again appointed artistic director and principal conductor, a post he held until 1977, when he was succeeded by Kazimierz Kord, serving until the end of the centenary celebrations in 2001. In 2002 Antoni Wit became general and artistic director of the Warsaw Philharmonic – The National Orchestra and Choir of Poland. The orchestra has toured widely abroad, in addition to its busy schedule at home in symphony concerts, chamber concerts, educational work and other activities. It now has a complement of 112 players.

Warsaw Philharmonic Choir



The Warsaw Philharmonic Choir was founded in 1952 by Zbigniew Soja and gave its first concert in May 1953 under the then artistic director of the Warsaw Philharmonic Witold Rowicki. The present choirmaster Henryk Wojnarowski has held this position since 1978. In its wide repertoire the choir has more than 150 oratorios and choral works, ranging from the Middle Ages to contemporary music. Each year the choir collaborates in some ten symphony and oratorio concerts with the Warsaw Philharmonic Orchestra. These concerts constitute the most important part of its artistic activity. The choir also performs regularly at the Warsaw Autumn Festival and in Wrocław at the Wratislavia Cantans Festival. Polish music, in particular works of Krzysztof Penderecki, Henryk Mikołaj Górecki and Wojciech Kilar, is a very important part of the choir's repertoire. The choir

has performed all Penderecki's oratorios and a cappella works, the *Polish Requiem*, *Passio secundum Lucam*, *Te Deum*, *Utrienia*, *Psalms of David*, *Dies irae*, *Veni Creator*, *Cheruwimska Piesn*, *St Luke Passion*, *Seven Gates of Jerusalem*, and *Credo*, as well as his opera *Paradise Lost*. The choir performs not only in Warsaw but also in other Polish cities, and is also very active internationally, with appearances throughout Europe, as well as in Israel and in Turkey. In addition to performances with leading orchestras, the choir has also participated in opera at La Scala, Milan, La Fenice in Venice, and elsewhere. In 1988 and 1990 the choir was invited to the Vatican to take part in the celebrations of the successive anniversaries of Pope John Paul II's pontificate, with concerts televised throughout Europe. In December 2001 the Choir, together with the Warsaw Philharmonic Orchestra, performed for John Paul II once again in a special concert commemorating the centenary of the Warsaw Philharmonic, this time presenting the *Missa pro pace* by Wojciech Kilar.

Henryk Wojnarowski

The choirmaster of the Warsaw Philharmonic Choir since 1978, Henryk Wojnarowski, was previously conductor and choirmaster of the Warsaw Opera Choir where he prepared over eighty opera premières and several world premières. He had studied symphony and opera conducting under Stanisław Wisłocki at the Warsaw Conservatory. He has appeared with the Warsaw Philharmonic Choir in numerous Polish Philharmonic centres, presenting both a cappella works and oratorios, the latter with local symphony orchestras. His choir has participated in many renowned music festivals, including Wratislavia Cantans in Wrocław, the Warsaw Autumn, Palermo and Ravenna Festivals, among others. Henryk Wojnarowski has prepared the Warsaw Philharmonic Choir for many recordings for Polish radio and television, and Polish and foreign record companies. He has made numerous international tours with the choir, and also serves as professor of choral conducting at the Warsaw Academy of Music.

The Warsaw Boys Choir

The Warsaw Boys Choir was founded in 1990 at the Warsaw Music Academy upon the suggestion of the Academy Professor Andrzej Chorościński. Krzysztof Kusiel-Moroz, lecturer and assistant at the Department of Choral Conducting, was the founder, artistic director and the choirmaster. The Choir is composed of boys in between the ages of eight and fourteen, all attending Warsaw primary schools. In 1998 a men's choir was founded, an integral part of the entire Choir composed of secondary school boys who have recently left the boys' choir. The Warsaw Boys and Men's Choir give between thirty and forty concerts a year, both in Poland and abroad. The extensive repertoire ranges from Gregorian Chant to the contemporary, with performances of music by Polish composers, while recordings include music from Pergolesi, Schubert and Mendelssohn to Penderecki and George Crumb.

Antoni Wit



Antoni Wit, one of the most highly regarded Polish conductors, studied conducting with Henryk Czyz and composition with Krzysztof Penderecki at the Academy of Music in Cracow, subsequently continuing his studies with Nadia Boulanger in Paris. He also graduated in law at the Jagiellonian University in Cracow. Immediately after completing his studies he was engaged as an assistant at the Warsaw Philharmonic Orchestra by Witold Rowicki and was later appointed conductor of the Poznan Philharmonic, collaborated with the Warsaw Grand Theatre, and from 1964 to 1977 was artistic director of the Pomeranian Philharmonic, before his appointment as director of the Polish Radio and Television Orchestra and Chorus in Cracow. From 1983 to 2000 he was the director of the National Polish Radio Symphony Orchestra in Katowice. His international career has brought engagements with major orchestras throughout Europe, the Americas and the Near and Far East. He has made some hundred records, including an acclaimed release for Naxos of the piano concertos of Prokofiev, awarded the Diapason d'Or and Grand Prix du Disque de la Nouvelle Académie du Disque. His recording of Messiaen's *Turangalila Symphony* was awarded the Cannes Classical Award for works of the twentieth century at Midem in 2002. In January 2002 he was appointed general and artistic director of the Warsaw Philharmonic – The National Orchestra and Choir of Poland.

Krzysztof Penderecki (geb. 1933)

Lukas-Passion

Dass Krzysztof Penderecki's *Stabat Mater* 1962 in Kreisen der Avantgarde-Musik für Entrüstung sorgte, mag heute vielleicht überraschen. Nach seinen radikalen Orchesterwerken wie der *Threnodie für die Opfer von Hiroshima* (1961) und *Fluorescences* (1962) [beide erschienen auf Naxos 8.554491], musste er sich den Vorwurf gefallen lassen, er habe mit der spröden Schlichtheit und emotionalen Direktheit dieses Chorwerks einen reaktionären Weg beschritten und eine Umkehr seiner eigenen Entwicklung eingeleitet. Vier Jahrzehnte später erkennen wir im *Stabat Mater* vielmehr den Beginn eines Konsolidierungsprozesses und der Synthese von Fortschritt und Tradition, die Penderecki in der Folge mit unterschiedlichen Akzenten und auf verschiedenen Ebenen verfolgen sollte.

Auch Penderecki's Position als progressiver Komponist im konformistischen Umfeld des post-stalinistischen Polen und als gläubiger Katholik in einer offiziell atheistischen Gesellschaft darf dabei nicht übersehen werden. Das *Stabat Mater* gehörte zu den ersten offenen Glaubensbekundungen im Polen der Nachkriegszeit, und Penderecki zögerte nicht, es in einen umfassenderen Ausdruck seines Glaubens zu integrieren, als sich die Gelegenheit ergab. Im Jahr 1964 nämlich erhielt er vom Westdeutschen Rundfunk den Kompositionsauftrag für ein großformatiges Chorwerk zum einhundertsten Jahrestag der Weihe des Doms zu Münster: die *Passio et mors Domini nostri Iesu Christi secundum Lucam*, wie der vollständige Titel der *Lukas-Passion* lautet, war das Ergebnis. Die Uraufführung fand am 30. März 1966 statt, in einem Jahr, in dem das Christentum in Polen genau seit einem Millennium existierte – eine Tatsache, der sich Penderecki zweifellos bewusst war.

Der *Lukas-Passion* für Sopran, Bariton und Bass, Erzähler, gemischten Chor, Knabenchor und Orchester dienten als Modell die Passionsvertonungen Johann Sebastian Bachs. Die zur Kreuzigung führenden Ereignisse werden in einer Abfolge von Erzählungen,

Arien und Chören dargestellt, wobei der Erzähler die Rolle des Evangelisten übernimmt und die Vokalsolisten die Partien des Christus, Petrus und Pilatus sowie anderer biblischer Figuren verkörpern. Der Text erweitert das Lukas-Evangelium durch eine Reihe von Auszügen Psalmen, Hymnen und Antiphonen und verleiht der Erzählung eine zusätzliche emotionale Kraft. Darüber hinaus erwies sich die Vielfalt der verwendeten chorischen und orchestralen Techniken als paradigmatisch für die Chorwerke, die Penderecki seitdem komponiert hat, *Dies irae* (1967), *Kosmogonia* (1970), *Utrenja* (1971), *Magnificat* (1973), *Te deum* (1979), *Polnisches Requiem* (1984), *Sieben Tore von Jerusalem* (1996) und *Credo* (1998).

Teil I der *Lukas-Passion* eröffnet in Chor, Orgel und Orchester mit dem trotzigen ‚*O Crux*‘ zu Beginn des *Hymnus* [1]: ein geteilter, mikrotonaler Chorsatz, der das Gefühl einer flehenden Bitte vermittelt. Der Erzähler beschreibt Christi Herabsteigen vom Ölberg in *Et egressus* [2], und der Bass besingt die Furcht in der Arie *Deus meus* [3]. Der Sopran intensiviert die Angst in der Arie *Domine, quis habitabit* [4], zunächst zu fieberhafter Flöten- und Blechbegleitung, während danach tiefe Streicher und Blechbläser anschaulich die von Bariton und Erzähler bei *Adhuc eo loquente* [5] beschriebenen Ereignisse von Verrat und Ergreifung Jesu untermalen. Ein feierlicher Chorsatz aus den Klageliedern Jeremias bei *Ierusalem* [6] und den Psalmen bei *Ut quid, Domine* [7] vermitteln eine Vorahnung von Petrus' Leugnung bei *Comprehendentes autem* [8]. Nach einer Bitt-Arie, *Judica me, Domine* [9], wird das Verspotten Jesu vor dem Hohepriester lebhaft von geschäftigen Streichern und Holzbläsern und vom schneidenden Chor bei *Et viri, qui tenebant illum* [10] dargestellt. Wehklagend erinnert der Sopran in *Ierusalem* [11] an das flehende Gebet, während der Chor im leidenschaftlichen *Miserere mei, Deus* [12] um Gnade bittet. Teil I endet mit der Szene Jesu vor Pilatus bei *Et surgens omnis* [13]

wobei die Partien von Erzähler, Bariton und Chor vom Orchester mit äußerstem dramatischem Effekt unterlegt werden.

Teil II der Passion beginnt mit einem düsteren Choral 14 der bei *In pulverem mortis Christi* Weg zum Kreuz beschreibt. Bei der Textstelle *Et baiulens sibi crucem* 15 tritt der Erzähler hinzu, bevor die ausgedehnte Passacaglia des *Popule meus* 16 anhebt, der emotionale Höhepunkt des gesamten Werks und ein anschauliches Beispiel von Pendereckis Kunst, mit modernen musikalischen Techniken einen zeitlosen Ausdruck zu erzeugen. Die Kreuzigung wird mit einfachen, ergreifenden Mitteln bei *Ibi crucifixerunt* 17 dargestellt und sodann vom Sopran in der Arie *Crux fidelis* 18 reflektiert. Christi Vergebung wird bei *Dividentes vero* 19 in Musik gesetzt, und anschließend malt der Chor die Erniedrigung des Leibes in dem ausgedehnten Satz des *In pulverem mortis* 20 aus. Die Verspottung Christi am Kreuz wird musikalisch bei *Et*

stabat populus 21 mit der gebührenden Unerbittlichkeit beschrieben, danach rufen Bass und Bariton die kontrastierenden Antworten der Diebe bei *Unus autem* 22 in Erinnerung. Christi Bitte an die drei Marien bei *Stabat autem* 23 bereitet den ausführlichen, unbegleiteten Satz des *Stabat mater* 24 vor, ein ausdrucksmäßiges Destillat der emotionalen Hochspannung, die das gesamte Werk durchzieht. Der Tod Jesu ereignet sich zunächst summarisch bei den Worten *Erat autem fere hora sexta* 25 und wird sodann in ergreifenden Orchesterklängen apostrophiert 26, bevor die Passion mit *In Te, Domine, speravi* 27 in dem Solisten, Chor und Orchester sich zu einer kraftvollen Bitte um Erlösung vereinigen, ihren Abschluss erreicht.

Richard Whitehouse

Deutsche Fassung: Bernd Delfs

**Passio et mors Domini nostri Jesu Christi
secundum Lucam**

PARS I

1 Chorus

O Crux ave, spes unica,
hoc Passionis tempore
piis adauge gratiam
reisque dele crimina.
Te fons salutis Trinitas
collaudet omnis spiritus.

*From Palm Sunday Vespers Hymn 'Vexilla Regis
prodeunt' 21-26*

2 Evangelist, Christ

Et egressus ibat secundum consuetudinem in
montem Olivarum. Secuti sunt autem illum et
discipuli. Positis genibus orabat, dicens: "Pater, si
vis, transfer calicem istum a me; verumtamen non
mea voluntas, sed Tua fiat". Apparuit autem illi
angelus de coelo, confortans eum. Et factus in
agonia, prolixius orabat. Et factus est sudor eius
sicut guttae sanguinis decurrentis in terram.

St Luke 22, 39; 41-44

3 Christ's Aria with Chorus

Deus meus, Deus meus, respice in me:
quare me dereliquisti?

Deus meus, clamabo per diem,
et non exaudies.

Verba mea auribus percipe, Domine,
intellige clamorem meum.

Ps. 21, 1-2; Ps. 5, 1

4 Soprano Aria

Domine, quis habitabit in tabernaculo Tuo,
aut quis requiescet in monte sancto Tuo?

In pace dormiam, et caro mea requiescet in spe.
Ps. 14, 1; Ps. 4, 9; Ps. 15, 9

Saint Luke Passion

PART I

Chorus

Hail, Cross, our one hope,
in this Passion time
bring grace to the good
and wipe out the sins of the guilty.
Trinity, fount of salvation,
let every spirit praise.

Evangelist, Christ

And he came out, and went, as he was wont, to the
Mount of Olives; and his disciples also followed him.

And he knelt down, and prayed, saying:

"Father, if thou be willing, remove this cup from me:
nevertheless not my will, but thine, be done."

And there appeared an angel unto him from heaven,
strengthening him. And being in an agony, he prayed
more earnestly: and his sweat was as it were drops of
blood falling down to the ground.

Christ's Aria with Chorus

My God, my God, look upon me;
why hast thou forsaken me?

O my God, I cry in the day-time,
but thou hearest not.

Give ear, O Lord, to my words:
understand my cry.

Soprano Aria

Lord, who shall dwell in thy tabernacle,
or who shall rest upon in thy holy hill?

I will lay me down in peace, and take my
rest, my flesh also shall rest in hope.

5 Evangelist, Christ and Chorus

Adhuc eo loquente ecce turba: et qui vocabatur Iudas, unus de duodecim antecesserat eos: et appropinquavit Iesu ut oscularetur eum. "Iuda, osculo Filium hominis tradis? Quasi ad latronem existis eum gladii, et fustibus? Sed haec est hora vestra et potestas tenebrarum."

St Luke 22, 47-48; 52-53

6 Chorus

Ierusalem, Ierusalem,
convertere ad Dominum, Deum Tuum.

Good Friday Matins, First Nocturn, final verse of Lesson 1, Lamentation of Jeremiah

7 Chorus (a cappella)

Ut quid, Domine, recessisti longe?

Ps. 9, 22 (Ps. 10 according to the Hebrew)

8 Evangelist, Servant (Soprano), Peter (Bass) and Chorus

Comprehendentes autem eum, duxerunt ad domum principis sacerdotum: Petrus vero sequebatur a longe. Quem cum vidisset ancilla quaedam sedentem ad lumen, et eum fuisset intuita, dixit: "Et hic cum illo erat."

"Mulier, non novi illum."

Et post pusillum alius videns eum, dixit:

"Et tu de illis es."

"O homo, non sum."

Et intervallo facto quasi horae unius, alius quidam affirmabat, dicens:

"Vere et hic cum illo erat; nam et Galilaeus est."

"Homo, nescio quid dicis."

Et continuo adhuc illo loquente cantavit gallus. Et conversus Dominus respexit Petrum. Et recordatus est Petrus verbi Domini. Et egressus foras flevit amare.

St Luke 22, 54, 56-62

Evangelist, Christ and Chorus

And while he yet spake, behold a multitude, and he that was called Judas, one of the twelve, went before them, and drew near unto Jesus to kiss him. "Judas, betrayest thou the Son of man with a kiss? Be ye come out, as against a thief, with swords and staves? But this is your hour and the power of darkness."

Chorus

Ierusalem, Ierusalem,
turn again to the Lord, thy God.

Chorus (a cappella)

Why standest thou so far off, O Lord?

Evangelist, Servant (Soprano), Peter (Bass) and Chorus

Then took they him, and led him, and brought him into the high priest's house. And Peter followed afar off. But a certain maid beheld him as he sat by the fire, and earnestly looked upon him, and said: "This man was also with him."

"Woman, I know him not."

And after a little while, another saw him, and said:

"Thou art also of them."

"Man, I am not."

And about the space of one hour after another confidently affirmed, saying: "Of a truth this fellow also was with him: for he is a Galilean."

"Man, I know not what thou sayest."

And immediately while he yet spake, the cock crew. And the Lord turned and looked upon Peter. And Peter remembered the word of the Lord. And he went out, and wept bitterly.

9 Peter's Aria

Iudica me, Deus,
et discerne causam meam.
Ps. 42, 1

10 Evangelist, Christus and Chorus

Et viri, qui tenebant illum, illudebant ei, caedentes,
et velaverunt eum, et percutebant faciem eius, et
interrogabant eum, dicentes:
"Prophetiza, quis est, qui te percussit?"
"Tu ergo es Filius Dei?"
"Vos dicitis, quia ego sum."
St Luke 22, 63-64, 70

11 Soprano

Ierusalem, Ierusalem,
convertere ad Dominum, Deum tuum.
*Good Friday Matins, First Nocturn, final verse of
Lesson 1, Lamentation of Jeremiah*

12 Chorus (a cappella)

Miserere mei, Deus,
quoniam conculcavit me homo,
tota die impugnans tribulavit me.
Ps. 55, 2

13 Evangelist, Christ, Pilate (Bass) and Chorus

Et surgens omnis multitudo eorum, duxerunt illum ad
Pilatum. Coeperunt autem illum accusare, dicentes:
"Hunc invenimus subvertentem gentem nostram, et
prohibentem tributa dare Caesari, et dicentem se
Christum regem esse."
"Tu es rex Iudaeorum?"
"Tu dicis."
"Nihil invenio causae in hoc homine."
Et remisit eum ad Herodem. Herodes autem
interrogabat illum, multis sermonibus: at ipse nihil illi
respondebat. Sprevit autem illum Herodes indutum
veste alba et remisit ad Pilatum. Pilatus autem
convocatis principibus sacerdotum, dixit ad illos:
"Ecce nihil dignum morte actum est ei. Emendatum
ergo illum dimittam."

Peter's Aria

Give sentence with me, O God,
and defend my cause.

Evangelist, Christus and Chorus

And the men that held Jesus mocked him, and smote
him. And when they had blindfolded him, they struck
him on the face, and asked him, saying:
"Prophecy. Who is it that smote thee?"
"Art thou then the Son of God?"
"Ye say that I am."

Soprano

Jerusalem, Jerusalem,
turn again to the Lord, thy God

Chorus (a cappella)

Be merciful unto me, O God,
for man hath trodden me under foot.
He is daily fighting and troubling me.

Evangelist, Christ, Pilate (Bass) and Chorus

And the whole multitude of them arose, and led him
unto Pilate. And they began to accuse him, saying:
"We found this fellow perverting ther nation and
forbidding to give tribute to Caesar, saying that he
himself is Christ a King."
"Art thou the King of the Jews?"
"Thou sayest it."
"I find no fault in this man."
And he sent him to Herod. Herod questioned him in
many words; but he answered him nothing. And Herod
mocked Him, and arrayed him in a white robe, and
sent him again to Pilate. And Pilate, when he had
called together the chief priests, said unto them:
"Behold, nothing worthy of death has been committed
by him. I will chastise him and release him."

“Tolle hunc, et dimitte nobis Barabbam.”
Iterum autem Pilatus locutus est ad eos, volens
dimittere Iesum. At illi succlamabant, dicentes:
“Crucifige, crucifige illum.”
“Quid enim mali fecit iste? Nullam causam mortis
invenio in eo.”
“Crucifige, crucifige illum.”
St Luke 23, 1-4, 7, 9, 11, 13, 15-16, 18, 20-22

PARS II

14 Chorus

Et in pulverem mortis deduxisti me.
Ps. 21, 16

15 Evangelist

Et baiulans sibi crucem, exivit in eum, qui dicitur
Calvariae, locum, hebraice autem Golgotha.
St John 19, 17

16 Chorus

Popule meus, quid feci tibi? Aut in quo contristavi
te? Responde mihi.
Quia eduxi te de terra Aegypti: parasti crucem
Salvatori tuo.
Hagios o Theos. Sanctus Deus.
Hagios ischyros. Sanctus fortis. Hagios athanatos,
eleison imas. Sanctus immortalis, miserere nobis.
Good Friday Reproaches

17 Evangelist

Ibi crucifixurum eum: et latrones, unum a dextris et
alterum a sinistris.
St Luke 23, 33

18 Soprano and Chorus

Crux fidelis, inter omnes
arbor una nobilis:
nulla silva talem profert,
fronde, flore, germine,
dulce lignum, dulces clavos,
dulce pondus sustinet.

“Away with this man, and release unto us Barabbas.”
Pilate, therefore, willing to release Jesus, spake again
to them. But they cried, saying:
“Crucify him! Crucify him!”
“Why, what evil hath he done? I have found no cause
of death in him.”
“Crucify him! Crucify him!”

PART II

Chorus

And Thou hast brought me down into the dust of death.

Evangelist

And he bearing his cross went forth into a place which
is called the place of a skull, which is called in the
Hebrew Golgotha.

Chorus

My people, what have I done to thee? Or in what have
I grieved thee? Answer me.
Because I led thee out of the Land of Egypt, thou hast
prepared a cross for thy Saviour. O Holy God, O Holy
God, O Holy, O Mighty One, O Holy, O Mighty One.
O Holy, Immortal One, have mercy upon us. O Holy,
Immortal One, have mercy upon us.

Evangelist

There they crucified him: and the malefactors, one on
the right hand, and the other on the left.

Soprano and Chorus

O faithful cross, above all
one noble tree:
no wood offers the like
in leaf, flower, seed,
sweet wood, sweet nails,
that bears a sweet weight.

Ecce lignum Crucis,
in quo salus mundi pependit.
*Good Friday Veneration of the Holy Cross, refrain
from the hymn 'Pange lingua'; Antiphon to
Unveiling of the Cross*

19 Evangelist, Christ and Chorus

Iesus autem dicebat:
"Pater, dimitte illis, non enim sciunt, quid faciunt."
Dividentes vero vestimenta eius, miserunt sortes.
St Luke 23, 34

20 Chorus (a cappella)

In pulverem mortis
deduxisti me.
Foderunt manus meas et pedes meos,
dinumeraverunt omnia ossa mea.
Ipsi vero consideraverunt
et inspexerunt me.
Diviserunt sibi vestimenta mea,
et super vestem meam miserunt sortem.
Tu autem, Domine, ne elongaveris auxilium tuum a
me, ad defensionem meam conspice.
Ps. 21, 16-20

21 Evangelist and Chorus

Et stabat populus spectans, et deridebant eum
principes cum eis, dicentes:
"Alios salvos fecit: se salvum faciat,
si hic est Christus Dei electus."
Illudebant autem ei et milites accedentes,
et acetum offerentes ei, et dicentes:
"Si tu es Rex Iudaeorum, salvum te fac."
St Luke 23, 35-3

22 Evangelist, the Good Thief (Bass), Christ and Chorus

Unus autem de his, qui pendebat, latronibus,
blasphemabat eum, dicens:
"Si tu es Christus, salvum fac temetipsum et nos."
Respondens autem alter increpabat eum, dicens:

Behold the wood of the cross
on which has hung the Salvation of the World.

Evangelist, Christ and Chorus

Then said Jesus:
"Father, forgive them, for they know not what they do."
And they parted his raiment, and cast lots.

Chorus (a cappella)

(O Lord) Thou hast brought me down
into the dust of death.
They pierced my hands and my feet,
they have numbered all my bones.
They stand staring
and looking upon me.
They part my garments among them,
and cast lots upon my vesture.
But be thou not far from me, O Lord:
thou art my succour, haste thee to help me.

Evangelist and Chorus

And the people stood beholding. And the rulers also
with them derided him, saying:
"He saved others: let him save himself,
if he be Christ, the chosen of God!"
And the soldiers also mocked him, coming to him
and offering him vinegar, and saying:
"If thou be the king of the Jews, save thyself."

Evangelist, the Good Thief (Bass), Christ and Chorus

And one of the malefactors which were hanged railed
on him, saying:
"If thou be Christ, save thyself and us."
But the other answering rebuked him, saying:

“Neque tu times Deum,
quod in eadem damnatione es.
Et nos quidem iuste, nam digna factis recipimus:
hic vero nihil mali gessit.”
“Domine, memento mei,
cum veneris in regnum Tuum.”
“Amen dico tibi: hodie mecum eris in paradiso.”
St Luke 23, 39-43

23 Evangelist and Christ

Stabant autem iuxta crucem Iesu mater eius,
et soror matris eius, Maria Cleophae, et Maria
Magdalena. Cum vidisset ergo Iesus matrem,
et discipulum stantem, quem diligebat,
dicit matri suae:
“Mulier, ecce filius tuus.”
Deinde dicit discipulo:
“Ecce mater tua.”
St John 19, 25-27

24 Chorus

Stabat Mater dolorosa
iuxta Crucem lacrimosa,
dum pendebat Filius.

Quis est homo, qui non fletet,
Matrem Christi si videret
in tanto supplicio?

Eia, Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.

Fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

Christe, cum sit hinc exire,
da per Matrem me venire
ad palmam victoriae.

“Dost not thou fear God,
seeing thou art in the same condemnation?
And we indeed justly; for we receive the due reward of
our deeds; but this man hath done nothing amiss.”
“Lord! Remember me,
when thou comest into thy kingdom.”
“Verily, I say unto thee: Today shalt thou be with me
in paradise.”

Evangelist and Christ

Now there stood by the cross of Jesus his mother, and
his mother's sister, Mary the wife of Cleophas, and
Mary Magdalene. When Jesus therefore saw his
mother and the disciple standing by, whom he loved,
he saith unto his mother:
“Woman, behold thy son!”
Then saith he to the disciple:
“Behold thy mother!”

Chorus

At the Cross her station keeping
Stood the mournful Mother weeping,
close to Jesus to the last.

Is there one who would not weep,
whelmed in miseries so deep
Christ's dear mother to behold?

O thou Mother, fount of love,
touch my spirit from above,
make my heart with thine accord.

Make me feel as thou hast felt,
make my soul to glow and melt
with the love of Christ, my Lord.

Christ, when Thou shalt call me hence,
be thy Mother my defence,
be thy Cross my victory.

Quando corpus morietur,
fac, ut animae donetur
Paradisi gloria.

*From the sequence 'Stabat Mater'
for the Feast of the Seven Dolours of Our Lady*

25 Evangelist, Christ and Chorus

Erat autem fere hora sexta, et tenebrae factae sunt
in universam terram usque in horam nonam.
Et obscuratus est sol, et velum templi scissum est
medium. Et clamans voce magna Iesus, ait:
"Pater, in manus Tuas commendo spiritum meum."
Consummatum est.

St Luke 23, 44-46 and St John 19, 30

27 Chorus and Soloists

In pulverem mortis dedixisti me.
Crux fidelis...
Miserere, Deus meus...

In Te, Domine, speravi,
non confundar in aeternum:
in iustitia Tua libera me.
Inclina ad me aurem Tuam,
accelera ut eruas me.
Esto mihi in Deum protectorem
et in domum refugii,
ut salvum me facias.

In manus Tuas commendo spiritum meum:
redemisti me, Domine, Deus veritatis.

Ps. 30, 2-6

While my body here decays,
make my soul thy goodness praise,
safe in paradise with thee.

Evangelist, Christ and Chorus

And it was about the sixth hour, and there was a
darkness over all the earth until the ninth hour.
And the sun was darkened, and the veil of the temple was
rent in the midst. And Jesus crying with a loud voice, said:
"Father, into Thy hands I commend My spirit."
"It is finished."

Chorus and Soloists

Thou hast brought me down into the dust of death...
Faithful cross...
Have mercy, my God...

In thee, O Lord, have I put my trust:
let me never be put to confusion,
deliver me in thy righteousness.
Bow down thine ear to me:
make haste to deliver me.
And be thou my strong rock,
and house of defence,
that thou mayest save me.
Into thy hands I commend my spirit:
for thou hast redeemed me, O Lord, thou God of truth.

Penderecki's *St Luke Passion* takes as its model the *Passions* of Bach, the events leading up to the Crucifixion related in an ongoing sequence of narratives, arias and choruses. Its stark simplicity and directness attracted worldwide attention and it was quickly performed many times in Europe and the USA. For many, here at last was a piece of contemporary music which made an immediate emotional impact, and the use of contemporary compositional techniques served only to reinforce the dramatic power of the work.

Krzysztof
PENDERECKI
(b. 1933)
St Luke Passion

Part I

- 1** O Crux ave
(Hymn 'Vexilla Regis prodeunt')
- 2** Et egressus (*St Luke*)
- 3** Deus meus (*Psalms 21*)
- 4** Domine, quis habitabit
(*Psalms 14, 4 & 15*)
- 5** Adhuc eo loquente (*St Luke*)
- 6** Ierusalem (*Lamentation of Jeremiah*)
- 7** Ut quid, Domine (*Psalms 9*)
- 8** Comprehendentes autem eum
(*St Luke*)
- 9** Iudica me, Deus (*Psalms 42*)
- 10** Et viri, qui tenebant illum (*St Luke*)
- 11** Ierusalem (*Lamentation of Jeremiah*)
- 12** Miserere mei, Deus (*Psalms 55*)
- 13** Et surgens omnis (*St Luke*)

- 14** Et in pulverem (*Psalms 21*) 0:45
- 15** Et baiulans sibi crucem (*St Luke*) 0:13
- 16** Popule meus (*Improperia*) 7:46
- 17** Ibi crucifixerunt eum (*St Luke*) 1:47
- 18** Crux fidelis (*Antiphons from*
'Pange lingua') 5:00
- 19** Dividentes vero (*St Luke*) 1:12
- 20** ...in pulverem mortis (*Psalms 21*) 5:39
- 21** Et stabat populus (*St Luke*) 1:31
- 22** Unus autem (*St Luke*) 2:03
- 23** Stabant autem iuxta crucem (*St John*) 1:01
- 24** Stabat Mater (*Sequence*) 7:38
- 25** Erat autem fere hora sexta
(*St Luke, St John*) 1:26
- 26** Alla breve 1:05
- 27** In pulverem mortis...
In te, Domine, speravi (*Psalms 30*) 4:08

Izabella Kłosińska, Soprano • Adam Kruszewski, Baritone
Romuald Tesarowicz, Bass • Krzysztof Kolberger, Evangelist
Jaroslaw Malanowicz, Organ • Warsaw Boys Choir
Warsaw National Philharmonic Choir and Orchestra • Antoni Wit

Recorded at the Warsaw Philharmonic Hall on 31st August, 1st-3rd and 6th-7th September 2002
Producing, editing and mastering: Andrzej Lupa and Aleksandra Nagórko
Publisher: Moeck Verlag Celle • Booklet Notes: Richard Whitehouse

This recording was made possible thanks to a grant from the City of Warsaw and the Ministry of Culture

Cover Image: *Sign of the Cross* (1996) by Stasys Eidrigevičius (b. 1949) (by kind permission)

NAXOS

DDD

8.557149

Playing Time
76:24



www.naxos.com

Made in Canada

© 2003 & © 2003 HNH International Ltd.
Booklet notes in English • Kommentar auf Deutsch
Includes sung texts and English translations